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from its occasional application to such things as blood, roses and the nightingale, but the other meaning 'fresh' may perhaps explain these cases. For *χαροπόν* the different meanings are only very indirectly established. *ἁλουργές* usually meant violet, and the meaning green is only got from Posidonius's description of the rainbow, discussed above. Our old friend *γλαυϰόν* is shamefully treated; first it is denied its traditional meaning of bright or light (as in *γλαυϰῶπις’Αθήνη*), and compelled to do duty as a color name; then it is caught referring to objects of several different colors, and so overwhelmed with confusion. On the whole, there are very few of the instances quoted for which a plausible explanation does not readily occur to mind. And there is one general consideration that should be borne in mind: here and there an author may indeed have been color-blind. Out of 70 authors cited, probably some two or three were red-green blind, provided this defect were as prevalent among the Greeks as among modern Europeans. But as for showing that the Greeks as a race were defective in the color sense, the evidence adduced amounts to practically nothing. The close relation between *ϰυανοῦν* (blue) and black is, indeed, curious, but it is of common occurrence in the speech of other peoples, who, on being tested, are found not to be yellow-blue blind, nor specially defective in the perception of blue.

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Ueber die Erzeugung physikalischer Kombinationstöne mittels des Stentortelephons. KARL L. SCHAEFER. *Annalen der Physik,* Bd. 17, 1905. Pp. 572–583.

This paper is of interest to psychologists by reason of certain technical suggestions. Schaefer finds that various pairs of tuning-forks sounding in front of a Stentormikrophon are reproduced with great distinctness in a telephone that may be in a distant room, and that the first and sometimes the second difference-tone are actually emitted from the transmitter, and so strongly as to excite resonators or even tuning-forks of the corresponding vibration rates. An objective summation-tone coming from the telephone was also in several cases demonstrated. It seems certain that these difference- and summation-tones are produced by the telephone diaphragm and not by the microphone, and Schaefer suggests that, in spite of numerous adverse criticisms, Helmholtz may have been right in supposing that 'subjective' difference-tones and combination-tones originate in the ear-drum, which is in many respects similar to the diaphragm of a telephone.

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Eine virtuelle stereoskopische Täuschung. PAUL CZERMAK. *Zeitschrift für den physikalischen und chemischen Unterricht,* XVII., Jahrgang. S. 341.

After briefly reviewing the optical illusions described by Roget, Plateau, Faraday and Emsmann, the author described a new illusion that